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EMILE ZOLA.

Had Emile Zola died ten years ago, the verdict of criticism upon his work would have been substantially different from what it must be to-day. A false theory of art, applied to his material with amazing industry but perverse ingenuity, would have been the formula for the summing up of his remarkable activity, and little could have been urged in behalf of his claims to literary immortality. He would have stood as an awful example of doctrinaire method and of the dangers of excessive photographic realism. That he was a close observer of life could not have been denied, and that the accumulation of unimportant detail characteristic of his writing had a certain bludgeon-like power in its assault upon his readers would have been freely admitted; but it would have been difficult to escape the conclusion that all this energy had been essentially misdirected, and that all the mass of the Rougon-Macquart chronicles had little of the penetrating and enduring quality that makes of literature in the true sense one of the most effective forces in the hands of men. To quote an epigram that was current a score of years ago, "L'Assommoir" was *assommant*, simply that, unless we add it was also repulsive and disgusting to the finer sensibilities.

Recent developments, we are bound to say, have made necessary a quite new estimate of Zola's work. It is not merely his self-sacrificing devotion to the cause of truth and justice, as displayed in the celebrated *affaire* of a few years ago, that has attracted attention to aspects of his character but dimly realized before. That is what has chiefly impressed the multitude, but the careful reader of his recent work has come to understand that the outburst in question was symptomatic of a general broadening of his outlook, and to suspect the passionate idealism thus brought to the surface has been potential in his character all along, although for the most part sternly suppressed in the interest of what we have already styled a false theory of art. Rereading his earlier novels in the light of his later ones, as well as in the light of his public acts, we discover in them things that we never saw before, glimpses

of the larger aspects of truth that he so studiously sought to conceal, glints of sunlight struggling to make their way through the fog and suggestive of the glories beyond. From the position of the dispassionate scientific observer he has come to assume something of the position of the prophet, and his utterances have gained immensely in weight and authority.

Emile Zola was born in Paris in 1840, the year also of Daudet's birth. In his blood there was a mingling of three strains, French, Venetian, and Greek. His boyhood years were spent mostly at Aix (the Plassans of his fiction), but at the age of eighteen, the family fortunes having collapsed, he went back to the city of his birth. After a year or two more of schooling which proved unsuccessful, owing to his pronounced dislike of the classics which were the staple of the *lycée* instruction, he was thrown upon his own resources. The following years were years of wretched poverty, and his literary apprenticeship was made under difficult conditions, much like those that attended the early struggles of Daudet to obtain a foothold as an author. He wrote poems, short stories, and newspaper articles, then the series of six early novels which ended with "Thérèse Raquin" and "Madeleine Férat." These books prepared the way for the famous Rougon-Macquart series to which he gave the next quarter-century of his life.

This stupendous undertaking, in magnitude comparable only with "La Comédie Humaine," was thought out in its general plan almost from the beginning, and the imaginary genealogy of the whole series was devised with the inception of the first volume. The author's purpose was to do for the Second Empire what Balzac had done for the Restoration period, to write the natural history of French society in all of its phases and developments. With this object in view, he imagined a family whose members in several generations were to represent all the principal types of life and occupation — their lives seemingly diverse, yet linked together by the mysterious tie of a common heredity, and illustrating in all of its manifestations an "overweening appetite, that general modern impulse that snatches at enjoyment and interpenetrates our whole social body." It was a magnificent scheme, and the completed series of volumes stands as one of the most magnificent monuments of contemporary French literature.

When the undertaking was outlined, the author could not foresee that the Empire itself was tottering to a shameful end, and in its execution he thus became involved in grave chronological difficulties. His scheme had assumed a much longer term than the brief nineteen years allotted by the fates for that ill-starred experiment in imperialism, and he pursued his course without attempting the reconstruction that would have been required by a strict conformity to historical fact. The twenty volumes to which the series extended are of very uneven excellence, and have had varying fortunes. The earlier novels attracted no more than a moderate degree of attention, but with the publication of "L'Assommoir" the author burst into the full light of notoriety and of at least a qualified fame. The volumes that have received the most praise, besides the one just mentioned, are "Germinal," a prose epic of the mine, "La Débâcle," a vivid presentation of the War of 1870, "Le Rêve," a masterpiece of mystical beauty, and "La Faute de l'Abbé Mouret," which is perhaps the most artistic of all the twenty. Among the comparative failures may be mentioned "Le Ventre de Paris," "Pot-Bouille," "L'Argent," "La Conquête de Plassans," and "Dr. Pascal," the final volume of the series.

Nearly half of these twenty volumes deal with the most degraded aspects of life, and portray the various forms of vice and bestiality with an unsparing pen. When it came to the practice of his theory, he was unflinching, and the foulness of such books as "La Terre" and "La Bête Humaine" naturally gives much offense to the reader of artistic sensibilities. Whether Zola can be wholly acquitted of the charge of having deliberately and of set purpose pandered to the most depraved tastes of his readers is doubtful; what is certain is that his great vogue in the eighties was due in no small measure to the most repulsive characteristics of his works. And yet — strange contradiction! — he could follow up the vilest of his pages with such a revelation of tender and spiritual beauty as is given us in "Le Rêve," a book that has no suggestion of sensual stain, and transports us into the loftiest realm of the ideal. His own answer to the charge laid against him was, of course, that he depicted life as he found it, that he described nothing that he had not observed, that reticence must be a virtue unknown to the *roman expérimental*. That this is the supreme virtue in all great and enduring art is a lesson that he never learned.

Some sort of comparison is inevitable be-

tween the work of Zola and the work of Balzac. The Rougon-Macquart books embodied the idea of the "Comédie Humaine" over again, but with all the differences that half a century — and that century the nineteenth — could make. Zola had studied his Balzac, but he had also studied his Taine and his Flaubert; moreover, he had become imbued with the scientific spirit, and did his work in an age that had created the science of sociology, and that had come to understand something of the workings of heredity. These considerations will serve to make the contrast clear, and we must supplement them by saying that the sombre genius of Zola had no element of humor in its composition. This fact alone made a "human tragedy" out of what might otherwise have been another sort of "human comedy." Finally, we must say that Zola, in his eagerness to present types, frequently forgot to make them human beings as well, and that the aim of his work throughout is not so much the creation of individual characters as it is the presentation of situations and tendencies and the struggle of contending forces. At its best, this purpose led him to heights of epic grandeur, but he achieved his most impressive effects at the expense of that individual characterization which the artistic novelist should never permit to escape from his view.

No sooner had Zola completed his score of volumes devoted to the Rougon-Macquart annals than he was at work upon the trilogy of "Les Trois Villes." In this less ambitious but still reasonably colossal undertaking, Roman Catholicism is the subject of investigation; and is studied successively at Lourdes, Rome, and Paris. To quote from Professor B. W. Wells, who has provided the present article with more than one suggestion, the central thought of the trilogy is "that emotional mysticism is a morbid compound of passion and pettiness, pity and pathos, sure to be exploited by the spirit of ecclesiastical commercialism." The tendency of the work is strongly anti-Catholic, but by no means anti-religious. The determined foe of every form of supernatural religion, the sturdy champion of reason in its secular struggle with unreason, Zola is yet no shallow materialist or advocate of a hedonistic ethics, but rather a voice pleading for the spiritual qualities of human nature with all the passion at his command. If he seems to speak too urgently in the name of science, it is because science has for him a larger than the common meaning, and includes, among other things, the full recognition of those energies that manifest themselves in the religious life. To direct these energies into rational channels is his aim, not to impoverish the life of the soul by repressing them. In this endeavor, the *Zeitgeist* is his potent ally, and the future will remember with gratitude his work for the liberation of the spirit from the trammels of superstition.

The last great work planned by the great writer whose shocking death has left us with such a sense of loss was the tetralogy of "Les Quatre Evangiles." The four gospels of the new religion of humanity are to be fruitfulness, labor, truth, and justice. To each of these great themes a volume was to be devoted, and with this magnificent conception we come to that complete preoccupation with large ideas which so distinguishes the work of his latest years. Formerly, the central idea of a novel was apt to become submerged beneath the flood of detail that his method of treatment made necessary; at last he learned to keep the idea afloat, and to make his voluminous observations contribute to its exaltation. Of the four works projected, "Fécondité" and "Travail" have been published; "Vérité" has been practically completed, and "Justice" alone is left unembodied in what we had hoped might become the masterpiece among all his works. But perhaps the battle which he fought for justice in the arena of public life would have been held for a finer monument to that masterpassion of great souls than the epic fiction which he wished to consecrate to the idea. At least three of Zola's four gospels may be accepted by all who take an impersonal interest in the welfare of mankind. In preaching the gospel of fruitfulness he seems to us to have been mistaken. There is no people in the old world among whom well-being is more widely diffused than among his countrymen, and the nearly stationary population of France appears to be one of the chief reasons for this fortunate state. Politicians and statesmen with dreams of military glory may desire an increasing birth-rate, but the sober philosopher will rather look with envy upon a people who are free from the constant increase of the pressure of population upon the means of subsistence. But the gospels of labor and truth and justice are eternally true, and the effort of no man's life could have a nobler consecration than that with which Zola sought to crown his own labors, and which he had so nearly achieved at the time of his sudden taking off.

When a great writer has died, and we come to ask questions about his work, the final question must always be as to whether that work is destined to survive. For the writer who makes his appeal to the world in the terms of art something more than ideas are needed to secure immortality. If we grant all that may be claimed for Zola's ideas by the most enthusiastic of his followers, we are still confronted with the question of their expression. Now it must be allowed that Zola's style is not, for the most part, distinguished. Three-fourths of his many thousands of pages are heavy, shapeless, and hopelessly inartistic. On the other hand, there are purple patches of composition that meet the reader's eye, often when he least expects them, and fairly startle him into admiration. It is for the sake of these, if for anything, that Zola's novels will continue to be read. The bulk of his work is already dead; it represents an impossible method and a discredited literary tendency. But there is enough of it that rises above the author's own theories to retain for him the attention of all who are willing to be at some pains for their literary satisfactions. When the memory of the man himself shall have passed away, and when his books as a whole remain only as instructive documents for the history of nineteenth century sociology, we cannot believe that there will not still be a few readers who, strictly for art's sake, will feel that it is worth while to explore the wilderness of his work for its buried treasures. And in the history of modern fiction, the figure of Emile Zola, because of his fame and influence while he lived, cannot fail to occupy a commanding position.

OXFORD, on the 8th inst., observed a notable anniversary — the three hundredth year of the opening of the Bodleian Library, the first public library in England, if not in Europe. The real event is anticipated, because it was not until November 8, 1602, that the present foundation was thrown open to the public by the munificence of Sir Thomas Bodley, once lecturer in Greek and public orator. At his own expense he refitted the bare walls of the library of Humfrey, Duke of Gloucester, founded about 1450, but allowed to be completely broken up and dispersed. Sir Thomas spent a fortune upon his library. He also had the foresight to bargain with the Company of Stationers, in exchange for a gift of plate worth £50, that a copy of every book entered at Stationers' Hall should go to the library. In time it came about that registry at Stationers' Hall was required to secure copyright, so that Oxford, as well as the British Museum, and the public libraries at Cambridge, Edinburg, and Dublin get a free copy of every book published in Great Britain. The Bodleian Library contains 600,000 bound volumes.

The New Books.

A VIEW OF ALL THE RUSSIAS.*

The liberality of Mr. Henry Norman's political views, and the fact that, though an Englishman, he was educated in Harvard University, have enabled him to write a book on the Russian people and State which is likely to prove of peculiar interest to Americans. Mr. Norman is, first of all, sympathetic with Russia, and believes the present Czar to be a man of dominant influence in his own dominions, bureaucratic traditions to the contrary notwithstanding, and that immense autocratic power is exercised with a fine humanitarianism, and always for the good of the Russian commonwealth. He is accordingly disposed to exalt the present system of government as approximating the ideal of a beneficent despotism, and he certainly looks upon it as better calculated to serve the needs of the governed here than any other system imaginable. He finds good in the childlike disposition of the commonality, and in the perfect accord existing between them and the heirarchy, down to the humblest village priest. Though by no means abstaining from sharp and occasionally severe adverse criticism, his tone is always kindly, and the work appears to have been written with full comprehension of the many complex problems which it involves. It is certainly based upon a very unusual personal knowledge, including the results of many extended journeys over almost the entire extent of the enormous Russian territory, in which the author was at all times aided by the Russian officials in the acquirement of knowledge. As a result the work contains much matter of the first importance, and presents many views which are not commonly held.

One reason, at least, why Mr. Norman found so much charm in Russian society, using the word inclusively, may be found in such stories as the following:

"Russian life abounds in incidents which illustrate a personal sympathy between high and low existing in no other society. I read, for instance, that one day a miserably ragged man begged an alms at a railway station from a prosperous-looking passenger. At that moment a General — and it must be remembered that in Russia a General is a very great personage — with his pretty young wife came upon the platform. 'I will give you five roubles,' said the man heartlessly, 'if you

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* ALL THE RUSSIAS. Travels and Studies in Contemporary European Russia, Finland, Siberia, the Caucasus, and Central Asia. By Henry Norman, M.P. Illustrated. New York: Charles Scribner's Sons.

will kiss the General's wife.' The beggar went straight to the lady, fell upon his knees, and told her of his plight. She listened, and then, getting her husband's permission, held out her cheek for him to kiss. The Novoe Vremya, which told the story, added truly that such magnanimity could only occur in Russia."

There are of course, many elements besides that of magnanimity which are exotic in such a story, but it is pleasant to read nevertheless. This anecdote precedes a similar one in which the Czar is known to have complied with the universal custom at Eastertide by saluting a common soldier on sentry duty who was the first to offer him the greeting of the day.

It is with St. Petersburg and the two Moscows, old and new, that Mr. Norman's long narrative opens, and it does not close until a large part of the earth's surface has been traversed and practically all of it brought under discussion. Mr. Norman went to see Count Tolstoy, and assured him, to his hearer's expressed sorrow, that both socialism and the single-tax movement were not as active in England as formerly, and that so far as the latter is concerned "nothing was being done about it at all." This is a lapse, pardonable enough, in Mr. Norman's wide acquaintance with public affairs. The truth is, rather, that practical socialism has assumed forms that have only recently been made the subject of inquiry, so threatening to public interests have they begun to appear; while the underlying principles of the single-tax have made enormous strides toward practical realization, and are commanding more and more attention. This lapse apart, and an occasional failure to transliterate Russian words uniformly, are, however, the only errors noticeable in the work, remarkable as it is in scope.

In speaking of Russia's successful efforts to obliterate the autonomy of Finland, Mr. Norman, while admitting the unconstitutionality of this action, goes on to lay down the following argument in its defense:

"As a matter of plain fact, there is in human affairs of this kind no such thing as finality. Or rather, the only final thing is *force majeure* — imperative national self-interest. Before that, all promises are air, and all treaties are black marks on white paper. I put this brutally (foreseeing the consequences); but there is no use in mincing words. Every student of history, politics, or diplomacy knows it to be the simple truth; and every country, not Russia alone, affords examples in proof. Germany broke her promises to Denmark. France broke her promises about Madagascar. To come nearer home, England has repeatedly pledged herself to evacuate Egypt, and the United States was solemnly pledged to grant complete independence to Cuba. None of these pledges seems likely to be kept. . . . I do not defend the principle — I state the fact. 'Pity 't is, 't is true.'"

While it is somewhat reassuring to have this question thus frankly put down as exemplifying "the good old rule, the simple plan," rather than to call it, as some Americans have, "the higher morality," it is far from reassuring to feel that Mr. Norman can find any palliation whatever for an international crime by pleading other international crimes, or that nations are free to act at all times without reference to higher ideals or the dictates of a common conscience. So brutal a policy is bound to react disastrously upon the subjects or citizens of the state practising it, as Americans are learning to their sorrow, and as Great Britain has just learned in a baptism of blood and tears. If history were less insistent in teaching the higher lesson that

> "At whiles, or short or long,
> May be discerned a wrong
> Dying as of self-slaughter,"

the lesson that greed, whether individual or national, carries its own punishment, and that the way which we find him here defending on "practical" grounds has been uniformly a way leading down into the dark, — the author's words would sound less specious and less vicious.

The story of the march of Muscovy across the continent of Asia, familiar as it is, by this time, to English readers, gains new force when described by one who has seen its effects face to face. The story of the Russification of the Caucasus, of the principalities of central Asia, through the Trans-Caspian railway and its prolongation to the gates of Afghanistan, and of the gain in civilization as a consequence, reads like a dream. This, to one who remembers the tales of travellers not yet yellowed by time, is an example:

"The train slackens speed on the second evening, draws up to a long platform full of brilliant uniforms whose wearers are escorting elegant ladies, while a band strikes up a gay tune, and your window stops exactly opposite the word 'Merv' over the central doorway. You cannot quite believe it. But it is a fact. The whole oasis of Merv, one of the most fertile spots in the world, is as Russian as Riga; and when you say 'Merv' in central Asia you mean a long, low, neat, stone railway station, lit by a score of bright lamps in a row, where the train changes engines, while in a busy telegraph office a dozen operators sit before their clicking instruments."

It is from this neighborhood, so we are informed, that Russia is obtaining a supply of cotton for her rapidly increasing spindles which are destined at no long interval to make her

manufacturers independent of the American product. The causes and effects of history are seldom more strikingly set forth than in a subsequent passage dealing with this same question as follows:

"The water-basin of this part of Trans-Caspia is in Persia, and the Amir of Afghanistan controls, in the River Murghab, the water supply of the great Merv oasis and other districts. Therefore if these possessions of Russia are ever to regain their ancient wealth, when Merv, for instance, was really 'Queen of the World,' Russia must rule in Persia and Afghanistan. Northern Persia — the province of Khorassan — is probably at her mercy, to seize whenever an opportunity or an excuse presents itself, but Afghanistan is quite another matter, for the British fleet blocks the way thither. Thus the cotton crop of central Asia, and purchases for Russia on the markets of Richmond and New Orleans, — for it is Russia's desire to grow all her own cotton and buy none abroad, — depend at last upon the number of ironclads that fly the cross of St. George in the Channel and Mediterranean."

There are several chapters of summing up, after the descriptions of the almost interminable journeys which have fallen to Mr. Norman's lot; a strongly written appreciation of M. de Witte, the Russian minister of finance; and the statement that there is everything to be gained and little to be lost by amity between Russia and Great Britain. The effect of the Sultan's grant to Germans for building a railway to Baghdad is described as marking a new step in the political history of the world, and one almost ruinous to Russian aspirations in that direction. There is a word of wisdom about the relations of Russia and our own country which is worth remembering, — though there will be little agreement among well-informed Americans that the instructions to the Russian fleet in New York harbor during the darkest days of the Civil War were "apocryphal." But the rest, strangely though it sounds, is almost self-evident:

"There has been for long in the United States a belief that Russia is a genuine, sympathetic friend, moved by admiration for the American people and their institutions. This has grown up chiefly, I suppose, from the apocryphal narratives of the readiness of Russia to intervene on the side of right during the war of the Rebellion. Therefore the American people have frequently made public profession of their friendship for Russia, which Russia, needless to say, has cordially accepted; for who would refuse such a gift? But the whole belief is a political soap-bubble. It is nothing but a bright film in the ether. Russia likes to appear a friend of the United States, because the effect of that is to postpone any coöperation of England and America in world affairs, — a contingency which Russia is not the only power to fear. But beyond this, she seldom thinks of the United States, except to admire and envy its vast prosperity; among the official and reactionary class, to regard its institutions with profound disapproval; to anticipate the time when enough cotton will be grown in Turkestan to make it safe for her to put a prohibitive tax upon every American bale; or to wish that the American billionaires would invest a few spare millions in government guaranteed 4 per cent. bonds of Russian railways. . . . Beyond these things, America does not exist for Russia, except when a troublesome Secretary of State puts a series of direct questions about Manchuria or the Open Door, and insists upon answers in writing. In fact, Russia, with no ill-will at all, thinks about America precisely what a great religious autocracy *must* think about a huge secular democracy four thousand miles away. The rest is mere flag-wagging."

There are scores of other interesting questions raised in this comprehensive work which abundantly deserve reading in their context. Certainly the thoroughness with which the subject has been studied, and the illuminating character of the work, justify the delay in its appearance. The numerous maps and pictures, it is well to add, have been specially produced for their use here, and give the book much additional value.

JOHN J. CULVER.

A Book of Rocky Mountain Birds.*

One turns the pages of Mr. Keyser's new book about the "Birds of the Rockies" with feelings of pleasure and content, so charming are its external features and so valuable its contents. But with this feeling comes a yearning desire to visit Colorado the very next springtime, and experience for oneself the delights of searching its plains and climbing its mountain heights in quest of the feathered fraternity that inhabit them. The author had prepared us in his previous volume, "In Bird Land," for the pleasure afforded in this. But he here traverses entirely new ground, and furnishes information not to be gained elsewhere. The traveller and summer resident in the Rocky Mountains have been at a loss where to look for a popular account of the forms of bird-life that people the valleys and the acclivities, and even the summits, of the lofty peaks that lift their brows far into cloud-land; and this want the present volume admirably fills.

During the seasons of 1899 and 1901, Mr. Keyser explored the arid plains and mesas, the deep cañons and the regions of highest

* Birds of the Rockies. By Leander S. Keyser. Illustrated by Louis Agassiz Fuertes and Bruce Horsfall, and with views of localities from photographs. Chicago: A. C. McClurg & Co.

altitude adjacent to the great thoroughfares cutting through the Continental Divide in Colorado. Afoot and alone, or with a companion having tastes like his own, he clambered up and down the towering masses of Pike's Peak and Gray's Peak, not to mention inferior eminences which he trod with slow step and piercing vision, that no secret of the "winged rarities" might escape him. The history of these adventures and discoveries is related in vivid style and with gratifying fulness of detail.

Mr. Keyser's investigations began at Manitou, where he found many of our common birds in abundance, and foremost among them the robin, which was preaching its gospel of cheer with unabated devotion. The first real stranger encountered was the western wood-pewee. Instead of the sweet arc of sound the eastern pewee describes, this bird of the Rockies emits a shrill scream that is more like a cry of anguish than a happy love-song. Where the species are superabundant, the author describes their morning concerts as positively distressing. In place of our gay Baltimore oriole, Bullock's oriole (an equally brilliant bird and a better singer) was plentiful. Our lovely rose-breasted grosbeak was replaced by the black-headed grosbeak; our familiar tanager, in flaming scarlet, gave way to the Louisiana tanager, bedight in yellow plumes; while our towhee bunting was represented by the green-tailed bunting and wholly surpassed by him in power of vocalization. The song of the latter species, Mr. Keyser tells us, "is wild and free, has the swing of all outdoors, and is not pitched to a minor key." At every turn he met some new bird which to see and hear excited fresh interest and delight.

The upper part of the ascent of Pike's Peak, dragging hours on into the night, had been to our author a painful, almost a tragical, experience; yet a day spent with the rosy finches and the pipits, birds that range over the bald plateau that crowns the tremendous height, restored the vigor of the traveller, and he set out on the return tramp in a state of high exhilaration.

> "As I began the descent, I whistled and sang, — that is, I tried to. To be frank, it was all noise and no music; but I must have some way of giving expression to the uplifted emotions that filled my breast. Again and again I said to myself, 'I'm so glad! I'm so glad! I'm so glad!' It was gladness pure and simple, — the dictionary has no other word to express it."

The explorer was treated to other rare entertainments in his stealthy study of the birds. More than one graphic description of the aerial evolutions of different species tempts the reviewer to stay for a quotation.

> "The pipit, the horned lark, and Townsend's solitaire, in moods of exhilaration soared to dizzying heights with eyes fixed boldly on the sun. From the top of Pike's head, more than fourteen thousand feet above the sea, up, up, up, a pipit swung, in a series of oblique leaps and circles, this way and that, until he became a mere speck in the sky, and then disappeared from sight in the cerulean depths beyond. All the while I could hear his emphatic and rapidly repeated call, 'Te-cheer! te-cheer!' sifting down out of the blue canopy. How long he remained aloft in his watch-tower in the skies, I do not know; for one cannot well count minutes in such exciting circumstances; but it seemed a long time. By and by the call appeared to be coming nearer, and the little aëronaut swept down with a swiftness that made my blood tingle, and alighted on a rock as lightly as a snowflake."

A favorite pastime with the broad-tailed humming-bird is to

> "Dart up in the air, and then down, almost striking a bush or a clump of grass at each descent, repeating this feat a number of times with a swiftness that the eye can scarcely follow. Having done this, he will swing up into the air so far that you can scarcely see him with the naked eye; the next moment he will drop into view, poise in mid-air seventy-five or a hundred feet above your head, supporting himself by a swift motion of the wings, and simply hitching to right and left in short arcs, as if he were fixed on a pivot, sometimes meanwhile whirling clear around. There he hangs on his invisible axis until you grow tired watching him, and then he darts to his favorite perch on a dead tree."

Mr. Keyser was fortunate in finding the nests of most of the species that came under his observation, but in every instance the sanctity of the little home was held inviolate. To fit the volume for more extended service, the author has supplemented his text with a check-list of the birds known to occur in Colorado. Only two States in the Union, Texas and California, can boast of as rich an avifauna, the number of species noticed amounting to 389. Of these 249 remain to breed. Copious illustrations add their enticement to the work. Eight are full-page plates by Mr. Louis Agassiz Fuertes, four of which are in color; eight full-page photographs of scenes by the way are reproduced; and a multitude of dainty pictures by Mr. Bruce Horsfall are set in the margin or venture midway into the pages. An index furnishes the final accessory to a book that is a tribute to the æsthetic demands of the cultivated reader.

Sara A. Hubbard.

Napoleon and the Peace of Amiens.*

No other incident in the career of Napoleon has caused greater controversy than the sudden rupture of the Treaty of Amiens, and the renewal of war between France and England after a brief and troubled experience of peace. It has been hitherto the generally accepted belief of English historians that the rupture of the Peace of Amiens was not a disappointment, but rather a satisfaction, to Napoleon; indeed, that the renewal of war was but the culmination of a plan conceived, and in part matured, by the great commander himself.

In regard to this important point, as to many others, it becomes necessary to reverse previous opinions in the new light brought to bear upon the events of that time by Mr. J. H. Rose, in his recent scholarly life of Napoleon. Mr. Rose's work, the result of many years' study among the records of the British Foreign Office, presents and proves so many new facts, that theories of events and even periods in Napoleon's life must be wholly reconstructed.

In the chapters on "The Peace of Amiens" and "The Renewal of War," Mr. Rose gives in detail an account of diplomatic events, some of them new, and offers a logical explanation of the causes resulting in the termination of peace. Thus it is shown by exact citations that Cornwallis, the English negotiator, actually did concede more than the English government was prepared to yield, and *did* violate his instructions, — instructions which reached him before, not after, the signing of the treaty, the usual statement to the contrary notwithstanding. Until now there has been no positive verification of this fact, and it has rested solely upon a verbal statement by Napoleon, made long after the occurrence itself. These extreme concessions were taken in France to indicate a suspicious generosity on the part of the British government, as Mr. Rose shows by a quotation from a report by a semi-official secret agent in Paris, who wrote:

> "I cannot get it into my head that the British ministry has acted in good faith in subscribing to the preliminaries of peace, which, considering the respective positions of the parties, would be harmful to the English people. . . . People are persuaded in France that the moderation of England is only a snare put in Bonaparte's way, and it is mainly in order to dispel it that our journals have received the order to make much of the advantages which must accrue to England from the conquests retained by her."

Such insincerity on the part of the English government, the author emphatically denies; yet the first impression in France, that England had yielded everything merely to gain a breathing spell in which to prepare for a renewal of the struggle, inevitably rendered less secure the permanence of peace itself, for popular distrust created an exaggerated tenderness for national honor, which was bound to react upon the French government. Napoleon himself believed England to be honest, and powerless; and thus believing, rapidly pushed his agressions upon the continent, drafted vast schemes of colonial expansion, and in diplomatic notes to Russia and Austria suggested a partition of the Turkish Empire, this last being but a step in the furtherance of his plans for a control of the land route to India. Hence, says Mr. Rose, came England's determination to keep Malta, or to secure some equivalent station in the Mediterannean, which, it is surprising to learn, was *first urged* by Russia, whose government was alarmed at Napoleon's plans of Eastern dominion. Indeed, the author cites the exact despatch in the foreign office showing that the retention of Malta had previously been urged by the Russian government. A little later, it is true, Napoleon, by a clever and flattering appeal to Alexander for friendly intervention, secured a Russian demand that England evacuate Malta. Napoleon, however, not being aware of the earlier Russian suggestion, and believing England friendless, and her administration weak, publicly committed himself by threats and inspired articles in the "Moniteur" to an insistence upon England's withdrawal from Malta. In this he went too far, for in reality he did not desire to renew war at the moment. But public sentiment in France, the popular tenderness for national honor, suspicious from the first of English sincerity, forced him to maintain the stand he had taken. Thus the all-powerful ruler of France was trapped, or rather trapped himself, into a war for which he was not prepared. Mr. Rose supports this thesis with much documentary and diplomatic evidence, concluding "I cannot agree . . . that Napoleon wanted war. I think he did not, until his navy was ready."

From the historian's point of view, it is in such incidents as the one just cited that Mr. Rose's "Life of Napoleon" is chiefly valuable. He has added much to our knowledge of English diplomatic action for the period, and incidentally has thereby suggested many reasonable hypotheses for hitherto clouded causes of action in Napoleon's career. But it would

*The Life of Napoleon I. By John Holland Rose. In two volumes. New York: The Macmillan Co.

be unjust to the author to specify these merits alone. His work is naturally much concerned with non-English sources, and in these he exhibits an unusual degree of scholarly care in selection. Moreover he has produced a distinctly readable life, sane, yet full of admiration for the genius of his hero, scientific, yet entertaining.

Mr. Rose's book is conspicuously given over to the examination of Napoleon's public career, not lacking in analysis of his strong personality, but excluding much traditional gossip. While, however, the reader is spared many of the realistic, and sometimes unpleasant, details of Napoleon's private life and habits, he is shown the best, indeed the truest, side of his character. Yet the narrative does not suffer, the interest is maintained, and the book is brought to a conclusion without any resort to melodramatic effects to hold attention. Mr. Rose's Bonaparte is one who

> "In his temperament as in the circumstances of his time was destined for an extraordinary career; a man who dared much, achieved much, and in his fall still held the love of many peoples, yet whose fall was not due to the treachery of politicians, or the failings of the French, but to his own character and the character of the age in which he lived."

Mr. Rose has given us quite the best short life of Napoleon in English.

E. D. Adams.

Lights and Shadows of the Civil War.*

Replete with vivid recollections of battles and campaigns, and redolent of camp and field and bivouac, a little book now comes to relate to us, after the lapse of forty years, a succession of episodes of the Civil War, "as seen from the ranks." The writer was a boy soldier and musician in the 150th New York Volunteers. Enlisting in the fall of 1862, as one of "three hundred thousand more," he served to the close of the war, traversing about one half the extent of the Confederacy. His duties as a musician in camp and on parade, and as a stretcher-bearer in the battle-field, allowed him a broad and free view of the striking features of such an extended range of experiences. Evidently he saw with keen and quick eyes, and the scenes and sounds which were, to an inexperienced boy, full of novelty, impressed themselves indelibly upon a lively imagination and a retentive memory. His book is worthy of more than a passing notice, for it is far from being the ordinary collection of campaign reminiscences. Written in an easy and vivacious style, it is remarkable for the fidelity with which the strangeness, to the youthful participant, of the situations and episodes which were daily occurring, is here reproduced. One who encountered similar experiences during a like service in the army of the Republic, in reading these pages is transported back to the days of his own adolescence, and here renews the sensations which thrilled his young soul while in camp or on the march.

Mr. Benton is a good *raconteur* and a ready word-painter; and, fortunately for his readers, it is not the trite incidents of the war-time which have chiefly attracted his attention. One gets here a vivid picture of the General whose manner of holding his cigar in his mouth told his observant followers whether his anticipations were of a quiet and peaceful camp, or of a hot battle; and of the southern buzzard, whose lazy, circling flight over the camp led the Yankee boys to imagine that "He's counting us"; and one again hears distinctly the familiar voice of the mule, whose trumpet tones were understood to sing out, "Jo-o-*Hook*-er, *Hook*-er, *Hook*-er!"

Mr. Benton's fidelity of recollection is valuable historically. He remembers and quotes correctly General Sherman's condensed opinion of the harshness of war, a remark which has been so many times quoted in a profane form that many persons of the present generation have come to believe that such were in fact the words of Sherman. But Mr. Benton states his epigram in the very words which were attributed to Sherman at the time the saying was first made current in 1863: "War is cruelty; you cannot refine it."

A conspicuous illustration is given by our author of the readiness of the Union soldier to meet every emergency and fill every demand in society, government, or administration. The entry of Sherman's army into Savannah, though anticipated, came at last with such suddenness as to drive out the working force of the "Savannah Republican" between two issues of the newspaper. The men of the occupying army stepped in, set type from copy prepared by their comrades, ran the presses, and on the day of their entry into the city sent forth and distributed the daily paper without the loss of a single issue.

Mr. Benton disclaims the attempt to write history. But the history of the Civil War,

* As Seen from the Ranks. By Charles E. Benton. New York: G. P. Putnam's Sons.

which the future is to furnish us, will be drawn largely from such sources of original and authentic information as this book; and the freshness and animation of his style of composition might well be employed in writing an account of the operations of the entire war, so full and complete that his readers would gladly class it as history. JAMES O. PIERCE.

BEASTS, BIRDS, AND FISHES.*

In his most charming foreword to "The Kindred of the Wild" Mr. Roberts traces the genesis of the animal story of to-day from the engrossing part which it played in the drama of primitive man through the stages of fable, tale of adventure, animal anecdote, the purpose story as in "Black Beauty," up to the frankly humanized tales of Mr. Kipling. Its further evolution has freed it from the human element and carried it into the field of animal psychology.

"Our chief writers of animal stories at the present day may be regarded as explorers of this unknown world, absorbed in charting its topography. They work, indeed, upon a substantial foundation of known facts. They are minutely scrupulous as to their natural history, and assiduous contributors to that science. But above all they are diligent in their search for the motive beneath the action. Their care is to catch the varying, illusive personalities which dwell back of the luminous brain windows of the dog, the horse, the deer, or wrap themselves in reserve behind the inscrutable eyes of all the cats, or sit aloof in the gaze of the hawk and the eagle. The animal story at its highest point of development is a psychological romance constructed on a framework of natural science."

Naturalists have no quarrel with the romances of animal psychology. They enjoy the stories as much, if not more, than do other folk. When, however, the romancers claim to be explorers in animal psychology and assiduous contributors to natural history the startled scientist scans in vain the unpaid pages of the chronicles of research in these fields for some revelation of their discoveries. The credulous public as well as the naturalist will have difficulty in separating the fabric of romance from the framework of facts in any contribution prepared to meet the demands and rewards of the popular animal story.

Just as the historical play or novel rests on some knowledge of the times and places in which the drama or romance was enacted, so the animal story requires a background of facts drawn from science for its setting. The success of all three types of literature depends much less on their faithful portrayal of historical or scientific fact than on their form and action. The play and the novel are not history, nor is the animal story primarily animal psychology. It is not the psychology of it but the simple romance or tragedy of it which makes it interesting to most readers.

It would be unjust to Mr. Roberts to impute to his tales any breath of suspicion that he has distorted the facts of science. Of all recent stories his carry to the skeptical the most conviction of scrupulous faithfulness in detail of fact. It would be equally unfair to him not to recognize that his great success lies primarily not in this phase of the work, but in the technique of its presentation and in the tragedy or comedy which runs through his simple narrative. Mr. Roberts should not throw dust in the eyes of his readers.

The most of the stories combined in this volume have appeared in periodical literature prior to their collection here. They will bear rereading many times. In purity and delicacy of diction, in wholesomeness and absence of the shadows of coarseness or brutality which have crept into some animal stories, and in lightness and freedom of action, Mr. Roberts's animal stories are unsurpassed.

A comprehensive and popular account of the food and game fishes of America within a compass permitting a moderate price has long been needed. The man who fishes, whether for sport or for the pan, and he whose piscatorial interests have only the gastronomic motive, will find in "American Food and Game Fishes" an authoritative and very complete treatise by whose use the proper designation, scientific or vernacular, may be found of all the American fish used as food or lured by the angler. President Jordan, of Stanford University, and Dr. B. W. Evermann, ichthyologist of the United States Fish Commission, have condensed from their more extensive and more technical "Fishes of Middle and North America," recently brought out by the Smithsonian Institution, this popular work. The attractive colored plates contained in the volume have been reproduced by lithography. They are well supplemented by numerous photographs from life by Mr. A. R. Dugmore, some of which excel the best productions of the artist in delineating the characteristic pose of the fish at rest or in action. The book contains brief scientific diagnoses of all the important fish, with keys for their determination

*THE KINDRED OF THE WILD. A Book of Animal Life. By Charles G. D. Roberts. Illustrated by Charles Livingston Bull. Boston: L. C. Page & Co.

AMERICAN FOOD AND GAME FISHES. By David Starr Jordan and Barton Warren Evermann. Illustrated from photographs by A. Radclyffe Dugmore. New York: Doubleday, Page & Co.

THE DEER FAMILY. By Theodore Roosevelt, T. S. Van Dyke, D. G. Elliott, and A. J. Stone. Illustrated. (American Sportsman's Library.) New York: The Macmillan Co.

UPLAND GAME BIRDS. By Edwyn Sandys and T. S. Van Dyke. Illustrated. (American Sportsman's Library.) New York: The Macmillan Co.

AMONG THE WATERFOWL. Observation, Adventure, Photography. By Herbert K. Job. Illustrated. New York: Doubleday, Page & Co.

NATURE PORTRAITS. Studies with Pen and Camera of our Wild Birds, Animals, Fish, and Insects. Text by the Editor of "Country Life in America." New York: Doubleday, Page & Co.

and notes on their habits, life histories, distribution, food value, and qualities as game fish or commercial importance. Its scope includes all fish found north of Panama, both fresh water and marine, from both sides of the continent. It is a comprehensive and authoritative work of reference for all who are interested in the finny tribes or who seek information on this phase of nature. Readers upon the Pacific coast will feel that Dr. Jordan has exercised undue restraint in giving but brief descriptions of the famous leaping tuna of Santa Catalina and of the huge jewfish of southern waters, and in leaving to the ubiquitous railway advertisement all illustration of these interesting monsters of the deep.

It is fitting that the initial volume of the "American Sportsman's Library," edited by Mr. Caspar Whitney, should deal with "The Deer Family," that it should have as its authors a group of men famous in the annals of sport in our forests, plains, and mountains, and that it should be dedicated to the "lover of the wild, free, lonely life of the wilderness, and of the hardy pastimes known to the sojourners therein."

"The chase of all these noble and beautiful animals has ever possessed a peculiar fascination for bold and hardy men, skilled in the use of arms and the management of the horse, and wonted to feats of strength and endurance."

The first half of the volume, — by Mr. Theodore Roosevelt, — deals with the mule-deer, the whitetail or Virginia deer, the pronghorn antelope, and the wapiti. Their habits, present and past geographical distribution, and relative merits as objects of the chase, are fully set forth, and the methods pursued in their quest are illustrated with many a personal anecdote of the hunt in the Bad Lands of the Little Missouri. Mr. T. S. Van Dyke writes of the deer and elk of the Pacific coast, Mr. D. G. Elliott of the caribou of the far north, and Mr. A. J. Stone contributes a well-worded discussion of the moose — the most cunning of all the large animals of North America and the first prize of the American big-game hunter. The book is written primarily for the hunter, but the field naturalist and every lover of nature will prize the insight into the lives of the deer and his kin which may be gained here.

The introduction, written by the first-named author, contains a stirring plea for the preservation of our forests and of the wild things that dwell therein for the benefit and enjoyment of the public, and for wise legislation toward that end and its strict enforcement. He trenchantly condemns the game butcher.

"Such a man is wholly obnoxious; and, indeed, so is any man who shoots for the purpose of establishing a record of the amount of game killed. If he is worthy of the name of true sportsman he will feel infinitely more satisfaction in a single successful shot which comes to crown the triumph of his hardihood and address in exploring the wilds, and in the actual stalk, than he would in any amount of shooting at creatures driven past him from artificially stocked covers. The best test of the worth of any sport is the demand that sport makes upon those qualities of mind and body which in their sum we call manliness."

The author defends vigorously the solid advantages of big-game hunting from the standpoint of national character. It is an antidote to that softening of fibre incident to the highly complex industrialism of our life and the character of many of its enjoyments. Furthermore, the big-game hunter — humane, keen-eyed, strong-limbed, and stout-hearted — should also be a field naturalist, an adept with the camera. This quest "will tax his skill far more than hunting with the rifle, while the results in the long run will give much greater satisfaction."

A somewhat different tone pervades the volume on "Upland Game Birds" by Mr. Edwyn Sandys, in the same series. Here the point of view is that of the professional sportsman to whom the shooting of birds is a vocation rather than an avocation. The full bag is the criterion of success, though the ethics of the sport seem to be sadly warped at times. Useful wrinkles for circumventing the selfish farmer and getting the advantage of your inexperienced comrade find a place in the work.

"Some men love to show their superior knowledge, and your comrade may nibble at your bait, and promptly illustrate the proper method of getting a bird out of brush — which is by jumping on the pile. He gets the bird out of the brush, but you get the shot nine times out of ten."

To the credit of the author he also states the other side of the question.

"Needless to say, by far the better way, in fact the only sportsmanlike way, is to insist upon a fair and square sharing of all hard work, rough beats, and choice positions. . . . Sharp practice is a deadly foe to sport; yet it is astonishing how far some men will go in their eagerness to make the heaviest bag."

The author laughs at the sentimentalism of the good ladies who object to dove shooting, and suggests that it is easily overcome by a mess of doves or some columbine millinery. He underestimates the motives which have inspired the movement to preserve our beautiful mourning dove from the fate of the wild pigeon. The book deals with the partridge and grouse families, the ptarmigan and turkeys, woodcock, plover, cranes, and the dove. Mr. T. S. Van Dyke writes of the quail and grouse of the Pacific coast. The book is well written in a breezy, easy-going style, with little formality in language or arrangement. It is interesting reading, but it leaves one with a better opinion of Bob White than of some of his persecutors.

It is a wholly different kind of sport that Mr. Job pursues in his "Among the Water Fowl." His hunting is with the camera and his bag a holder full of well-earned plates. His quest requires even more patience, skill, and risk than that of the more sanguinary hunter, while his success brings pleasure to many others than himself. The

book recounts his experiences and portrays examples of his success in photographing water fowl in their native haunts, in flight and afloat and upon their nests. His field is a new one and his work unique. His experiences for many years among the lakes and marshes of western prairies and the almost inaccessible rocky islets of our northeastern shores form a tale of adventure quite as interesting as that which any wielder of a Winchester might relate. The book is not a manual of aquatic birds, but presupposes some knowledge of grebes and terns, cormorants and petrels, and other winged folk. It combines the elements of a narrative of adventure and a contribution to natural history. Lovers of birds will bid the new sport Godspeed, and welcome this form of sportsman to their ranks.

In the imposing portfolio of "Nature Portraits" Messrs. Doubleday, Page & Co. have brought together many of the choicest illustrations which have appeared in their well-known "Nature Series" and in other publications bearing their imprint. The text, obviously but a thread on which to hang the pictures, consists of five brief essays on pertinent aspects of nature-study, from the pen of Mr. L. H. Bailey, editor of "Country Life in America." In addition to a large number of half-tone engravings sprinkled throughout the text, there are fifteen detached plates especially adapted for framing. Several of these are direct photographic contact prints, and others are reproduced in photogravure and colors, forming together a series of great attractiveness and interest. The photogravure frontispiece, from a photograph of deer taken by Mr. A. G. Wallihan, is an especially beautiful plate.

CHARLES ATWOOD KOFOID.

RECENT FICTION.*

"The Virginian" is the story of a nameless hero. Throughout the book he is called "the Virginian" and nothing else. But although nameless, as far as we are informed, he is one of the most distinct personalities that have appeared in American fiction. A Wyoming cow-boy, representing a phase of our civilization that has almost completely vanished — although it was real enough a quarter of a century ago, — uneducated and unskilled in the amenities of artificial society, he conquers our sympathies by his innate refinement of character and the clean manliness of his living. He represents an ideal that was probably never realized, yet the separate touches by which he is drawn for us bear the visible stamp of truth. His story is a series of episodes that may be enjoyed independently of one another, although they are held in a sort of unity by his relations with the New England girl who comes to Wyoming to teach school, and who promptly develops into as satisfactory a heroine as one could wish for. She gives him books to read, and his frank comments upon them are both humorous and refreshing. There are other humorous features, notably that which describes the mixing up of a dozen babies by changing their clothes — a prank not quite in keeping with the Virginian's character, but nevertheless irresistibly amusing. In the course of his career he finds himself a member of a lynching party, and the author makes the usual sophistical defense of this wild form of justice. "The Virginian" is a man's book, with not one touch of sickly sentiment, and must be regarded as a valuable human document because of the author's intimate acquaintance with the scenes and types which it portrays.

It is to the outskirts of Bret Harte's country that we are taken by Mr. Frank Lewis Nason, in a novel called "To the End of the Trail." We mean this not so much in the geographical as in the romantic sense, for the scene is Colorado and not California, but the situations and the characters are of the kind with which Harte has made us familiar. Tough Nut, in particular, is a hero of the mining-camp who is worthy of a place in Harte's gallery, and the Big Swede is represented with just the combination of womanly attractiveness and calculating wickedness that Harte would have delighted in portraying. The whole effect of the story is unreal and theatrical, but in this very artificiality is its fascination, a fact which again reminds us of the master whom Mr. Nason has studied to such good purpose.

Mr. George McCutcheon, encouraged by his last year's success with "Graustark," has produced a second novel and called it "Castle Craneycrow." It is noticeably better than its predecessor, although it can hardly be described as a literary composition. There is something rather engaging about the frankness with which the author scorns everything

*THE VIRGINIAN. A Horseman of the Plains. By Owen Wister. New York: The Macmillan Co.

TO THE END OF THE TRAIL. By Frank Lewis Nason. Boston: Houghton, Mifflin & Co.

CASTLE CRANEYCROW. By George Barr McCutcheon. Chicago: Herbert S. Stone & Co.

THE CLAYBORNES. A Romance of the Civil War. By William Sage. Boston: Houghton, Mifflin & Co.

IN THE DAYS OF ST. CLAIR. A Romance of the Muskingum Valley. By James Ball Naylor. Akron: Saalfield Publishing Co.

THE MAID-AT-ARMS. By Robert W. Chambers. New York: Harper & Brothers.

THE JUST AND THE UNJUST. By Richard Bagot. New York: John Lane.

LUCK O' LASSENDALE. By the Earl of Iddesleigh. New York: John Lane.

THE VULTURES. A Novel. By Henry Seton Merriman. New York: Harper & Brothers.

THE WAY OF A MAN. By Morley Roberts. New York: D. Appleton & Co.

THE PHARAOH AND THE PRIEST. An Historical Novel of Ancient Egypt. From the original Polish of Alexander Glovatski by Jeremiah Curtin. Boston: Little, Brown & Co.

THE ROMANCE OF LEONARDO DA VINCI, the Forerunner. By Dimitri Merejkowski. Translated from the Russian by Herbert Trench. New York: G. P. Putnam's Sons.

in the nature of style and probability and the depicting of possible human beings, and devotes himself solely to the making of a plot and the devising of a breathless succession of striking incidents. He has enough invention to make up, in part, for his lack of everything else in the novelist's equipment, and we should not be surprised to find "Castle Craneycrow" among the most widely read of the season's books. The stratum of readers which such a book attracts is immensely populous, although its praise is not exactly of the sort for which a serious novelist would care.

Still another story of the Civil War with a Virginian setting and Virginian types of character is given us in "The Claybornes," by Mr. William Sage. Here the special theme is of brother against brother, and we follow the fortunes of the two men as they fight upon their respective sides in the great internecine struggle. The operations around Vicksburg and the final scenes at Richmond and Appomattox are the historical episodes upon which our attention is chiefly focussed. The story is a good example of careful but uninspired workmanship, essentially right in the placing of its sympathies, and having enough of sentimental interest to hold the attention of romantically-inclined readers.

Dr. James Ball Naylor is not exactly inspired by the genius of romantic fiction, but he contrives to tell a fairly readable story of the conventional sort. "In the Days of St. Clair," a story of the early settlers in the Ohio Valley, is carefully studied from the sources, and presents a moving picture of pioneer hardships and desperate Indian encounters. It has a noticeable melodramatic cast, and the villain has all the familiar attributes of his type, whether displayed on or off the stage. The element of humor is supplied by a negro servant, but the writer would have been better advised had he resisted the temptation to be humorous.

"The Maid-at-Arms," by Mr. Robert W. Chambers, may almost be described as "Cardigan" over again. The hero this time is a Southerner, the time is a year or two later, and Sir William Johnson is dead, but otherwise the story is almost a replica of parts of the earlier one. Mr. Chambers has shown good judgment in his choice of a model, for "Cardigan" is the strongest of his novels, but an author is hardly justified in repeating himself so closely. The story is admirable, romantic in feeling and incident, exciting in its complications, and satisfactory in its outcome.

Mr. Richard Bagot, in "The Just and the Unjust," has turned from the field of Catholic controversy in fiction to the portrayal of secular English society. His novel contrasts two familiar types of women, the one who, while preserving the outward conventionalities, is morally corrupt to the core, and the one who remains essentially generous and high-minded in spite of a deliberate lapse from virtuous living. The comparison is all in favor of the latter woman, and the author has done his best to enlist our sympathies and our admiration in her behalf. The situation thus described is no doubt possible, but it is certainly the exceptional case, and we cannot help feeling that such a portrayal illustrates the most insidious form of immorality in fiction. It is a favorite device of novelists to present this problem in this way, but it represents a reaction that has been carried too far. This particular novel is of the well-bred sort, written in the best of taste as far as the details are concerned, but clearly open to criticism on account of its main idea. Although for the most part a well-written book, there are now and then grammatical lapses of an astonishing sort, blunders that are obviously the result of an occasional moment of carelessness rather than of defective educational equipment.

A more hapless piece of fiction than "Luck o' Lassendale" it is not often the lot of the reviewer to encounter. It is the work of the Earl of Iddesleigh, but even the name of a "noble lord" cannot save so inane and dreary a story from speedy oblivion. Those who read it will silently wonder how such a performance ever found its way into print, and proceed to forget all about it as quickly as possible. How Sir Francis Lassendale, wishing to enlarge the fortune left him by his father's death, plunged into stock speculation, became a company promoter, and speedily made ducks and drakes of all his property, is the story, if such it may be called, of this volume. There is throughout the book neither a character nor a scene that betokens the author's possession of the novelist's talent in its most rudimentary form.

"The Vultures" is the latest, and in some respects the most successful, of Mr. Henry Seton Merriman's novels. He seems to have carried about to its extreme limit his peculiar method of terse narrative, which strips away all surplusage, and requires the reader at every step to make his imagination react upon the material offered, in order to supply what a less skilful novelist would write out at length. This method certainly compels strict attention to the business at hand, and when combined, as in the present instance, with a plot of remarkably ingenious construction, it produces the best sort of story of the merely entertaining sort. The scene is mainly in Warsaw, and the story has to do with the plotting of the irreconcilable Polish contingent. It leads eventually, although in indirect fashion, to the historical assassination of the Czar Liberator. It derives its title from the groups of diplomats who figure among the chief characters, and who, scenting the coming disturbances, are brought together in Warsaw at the critical time. One of them, the *attaché* of the English Foreign Office, is the hero of the novel, and his love for the beautiful Polish Countess, the daughter of the arch-conspirator, affords the chief romantic interest of the book. Mr. Merriman has the excellent habit of studying upon the spot the scenes of his novels, which enables him to do the descriptive parts with close truthfulness.

"The Way of a Man," by Mr. Morley Roberts,

is a novel that turns out to be about the way of a woman for the most part. She is the sort of woman whom most men would describe as typically feminine in her conduct, while most women, hearing this ascription, would indignantly repudiate it on behalf of their sex. She is a very lively young English girl who yearns for experiences and gets them. She also yearns for a lover who can do things, and she gets him too, — in the person of the revolutionary president of a two-penny Spanish-American republic. Meanwhile, the poor stockbroker's clerk, whom she has fired with unholy ambitions, and dispatched to Central America to perform deeds of daring for her sake, learns that his best achievements make but a poor showing in contrast with those of a political brigand to the manner born. The story is of the liveliest interest, and the heroine is as charming as she is impulsive and irrational.

Mr. Alexander Glovatski, the Polish novelist whom Mr. Jeremiah Curtin now introduces to the American public with a translation of "The Pharaoh and the Priest," is already a veteran man of letters in his own country. His works of fiction occupy no less than seventeen volumes, most of which are devoted to modern Polish life, its characters, situations, and questions. The novel now translated offers the sole exception to this statement, being a historical study of the Egypt of three thousand years ago, under the rule of Rameses XII. and XIII. We presume that Mr. Curtin had good reasons for making this selection, but it is not usual to introduce a new author by means of the least typical of his works. Just how many of Mr. Glovatski's seventeen volumes are required to contain the present study we are not informed. The translation is given us in a single thick volume of about seven hundred pages, and must comprise considerably more than three hundred thousand words. It is swollen to this colossal bulk by many repetitions, vast and arid tracts of erudition, passages from the Egyptian ritual, and whatever other matter the author was able to press into the service. It is wellnigh unreadable in other than a cursory fashion, yet it undoubtedly presents a vivid picture of a critical period in Egyptian history. The period is that of the decay of the empire under the last of the kings named Rameses, and the establishment of the new line of rulers with the accession of the priest Herhor. The main theme of the whole work is the desperate struggle of Rameses XIII. to overcome the encroachments of the priesthood, replenish the exhausted treasury, and restore the glories of the line of rulers of which he is the last representative. How he fails through impulsiveness and lack of the subtlety needed to cope successfully with the devices of priestcraft, falling at length under the dagger of an assassin, is what this work brings us at its climax. It is a chaotic production, yet it has undeniable power in places, and exhibits undeniable learning throughout. It seems to us to accomplish more successfully than the novels of Ebers the difficult task of presenting, not merely Egyptian scenes, customs, and historical episodes, but also Egyptian modes of thinking. We should say that this was its chief claim upon our consideration.

Reports from Continental Europe have for some time past made much account of a great historical trilogy by the Russian writer Professor Dimitri Merejkowski. The general theme of this work, as suggested by the title "Christ and Antichrist," is the fundamental antagonism between the Pagan and Christian ideals, and the three several sections of the work focus our attention, respectively, upon the three figures of Julian the Apostate, Leonardo da Vinci, and Peter the Great. The entire series has found an English translator in Mr. Herbert Trench, and two of the three volumes have already been offered to the English-reading public. When the first volume, "The Death of the Gods," came to our attention last year, we found it disappointing. It made a great display of erudition, and the character of the emperor was finely conceived; but the sum total of the effect was confusing, and the author seemed incapable of infusing with life the dry bones of his scholarship. The second volume of the series is now at hand, and is here styled "The Romance of Leonardo da Vinci the Forerunner," although "The Resurrection of the Gods" is the author's own chosen title. We have now no reason to withhold the praise that we were ready to bestow, but could not, upon the earlier volume. Here, at least, is a work planned upon a generous scale, displaying vital power as well as scholarship, and deserving of an enthusiastic welcome. It is a work that completely dwarfs the ordinary historical romance by the richness of its contents and the depth of its literary and artistic sympathies. Essentially the book is a spiritualized biography of Leonardo during the last twenty-five years of his life. Whether it be the real Leonardo that the author has drawn for us no man may say. What may safely be said is that no previous portrait has been made that so impresses the reader with the stamp of truthfulness, or that so successfully creates the illusion that he is indeed in the presence of the great artist, the great thinker, and the great explorer of the mysteries of nature. The records of Leonardo's life, and the voluminous manuscripts that he left for posterity to decipher and set in order, have been minutely and lovingly explored by the author, and every characteristic touch or fragment that would seem to illuminate his complex personality has been deftly worked into the narrative. The result is a truly marvellous exposition of both the inner and the outer life of the man, an exposition that saddens us by the pathos of constantly thwarted effort, and uplifts us by the contemplation of a character that seems to have been absolutely free from the petty faults of ordinary humanity, absolutely noble in its motive and aspiration. More than this, the book is a section of the history of culture in one of the most pregnant epochs in the life of the human spirit. It embraces in its span (1494–1519) kings, popes, and tyrants, Savonarola and Macchiavelli, Michelangelo

and Raphael, the bonfire of vanities, the papal partition of the globe, and the French invasion of Lombardy. The superstition of the age, its licentiousness in high places, the shame of its politics, and the glory of its art, all find places upon this richly-colored canvas. And all are brought into relations with the calm thinker — dispassionate in the ordinary sense, yet the very incarnation of the passion of the intellect — whose career gives unity to the historical picture, whose view of life is ever *sub specie æternitatis*, and whose sublime speculations transcend the age that gives them birth. The Russian author has been most fortunate in his English translator. The work reads like an original production; its style matches the elevation of its theme, and fits itself with peculiar flexibility to the varied interests and moods that the author's treatment demands. We notice on the first page a slip in the use of the word "corrosive" where "mordant" is meant, and again, in the story of the papal partition, the awards to Spain and Portugal are given as the reverse of what they actually were.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The whimsical philosopher.

A peep into topsyturvydom is offered us in Mr. G. K. Chesterton's latest volume of essayettes, "The Defendant" (Dodd). But, curiously enough, it is this plain, prosaic old world of everyday life that is upside down; we have been standing on our heads and never once suspecting it. The sixteen little chapters that demonstrate this are called "Defences" — of nonsense, of ugly things, of slang, of useful [*i. e.*, useless] information, of penny-dreadfuls, of farce, of skeletons, of planets, and of other things which have hitherto been regarded as either needing no defense or unworthy of one. Amid much that is sane and suggestive, as well as piquant and delightful, these brief treatises contain other things that are merely odd and whimsical. Penny-dreadfuls are unduly lauded, and it is denied that their purple hues are productive of moral color-blindness in the juvenile reader. Slang is exalted to the level of poetry. "All slang is metaphor, and all metaphor is poetry." But the cis-Atlantic reader will be pleased to find American slang held in high esteem. The Yankee's remark, that after the Chinese War the Japanese had to use a shoe-horn in putting on their hats, is quoted as "a monument of the true nature of slang, which consists in getting further and further away from the original conception, in treating it more and more as an assumption. It is rather like the literary doctrine of the Symbolists." The closing chapter, "A Defence of Patriotism," is a witty assault on jingoism. "My country, right or wrong," the author declares to be no less absurd and shocking than "My mother, drunk or sober." Again, "Colonies are things to be proud of, but for a country to be only proud of its extremities is like a man being only proud of his legs."

Autobiography of a Criminal.

Mr. Stanley Waterloo has edited "The Story of a Strange Career, Being the Autobiography of a Criminal" (Appleton); and such disappointment as the reader will unquestionably feel when he comes to the abrupt termination of the history, before the writer has turned criminal at all, is doubtless due to the editor's brief introduction and to the sub-title selected for the work. Thompson is the fictitious name assigned the autobiographer, and the editor has made few changes in his narrative beyond those needed to guard the personalities of the innocent. Going to sea with his father's full consent when still a lad, Thompson was wrongfully arrested for murdering the captain of his ship during his first voyage. Being acquitted after a long stay in jail, he became a sailor of the irresponsible sort, working hard, enlisting in the British navy to escape an abominable merchant ship and deserting as soon as possible, marrying two women who proved to have husbands living and undivorced, and finally obtaining a commission in the navy of the United States at the outbreak of the war between the States, only to fall into Confederate hands and remain imprisoned until the war was nearly ended. There, two, the story ends, — though Mr. Waterloo assures his readers that the man's life was henceforth passed in one or another of the State penitentiaries. The book is as sincere as possible, and written with a simplicity and directness that deserve commendation; but it would have been more interesting if something had been said of prison-life from the point of view of a man well-born and not uneducated.

An economic study of Prosperity.

Under the title "The Theory of Prosperity" (Macmillan), Professor Patten, of the University of Pennsylvania, has presented the familiar principles of Economics in a novel manner, and has added many new and unique phases of the science. The main features of the book are found in the extension of the scope of economic thought, making it far more subjective than is customary among the older economists, and in the elucidation of the principles of social well-being rather than of the ordinary principles of wealth-getting. The economic purpose is to show that the evils of poverty arise not from the lack of goods but from the misuse of goods. The author points out distinctively that the old differences between "landlord," "manager," "capitalist," and "laborer" are becoming obliterated, and that the terms "rent," "profit," "interest," and "wages" cease to be clear demarcations of income. He treats economic society more as a single entity, without distinctive productive or distributive classes; but he is clear in defining the rights and duties and privileges of all people en-

gaged in the economic processes of life. His theory of property is, to a certain extent, a philosophy of right living. In the chapter entitled "Work and Play," he approaches the great subjects of utility, cost, value, price, surplus, and wages in a novel way; but the reader recognizes familiar forms clothed in new garments. Under "Monopoly Advantage," the author discusses market prices, their rise and fall, and the differential advantages of the rising of monopolistic power; and the conclusion is reached that "monopoly is a problem not of values but of prices." The second part of the book is devoted to "Income as Determined by Heredity." Here the author branches further away from the main principles of conventional economics, and enters the ideas of social well-being. In the last chapter, on "Income as Modified by Economic Rights," he gives what he considers the source of rights, and then proceeds to analyze various categories of rights, such as "Public or Market Rights," "Social Rights," and "Rights of Leisure." In the discussion of the source of rights, the author fails to make himself clear as to the real origin of rights; but he insists that "It is not, therefore, from a theory of distribution that a solution of present difficulties will come, but from a better formulation of the moral code and from a clearer perception of the common rights that new impulses and ideals evoke." In his discussion he makes economic rights something more than freedom of choice and justice, but appears to base them on the economic well-being of man. The book is thoughtful and suggestive, like all of Professor Patten's writings.

A humorist's view of America in Cuba.

Having achieved a reputation as a humorist, Mr. John Kendrick Bangs labors under the disadvantage of not being regarded very seriously by the public. Unfortunately, he himself seems not always or altogether certain whether he is serious or not; and his new book, "Uncle Sam, Trustee" (Riggs Publishing Co.), is apparently named in that uncertain spirit. Unfortunately, too, Mr. Bangs has here seen fit to make merry at the expense of those who are holding before the American people the ideals upon which the nation was founded, basing his rather sorry jests upon foundations so slight that the dignity of his work is seriously impaired. The volume is devoted to a showing of what the American occupation has been able to accomplish in the cities of Santiago and Havana, Mr. Bangs assuming that in some way this is bearing out the national pledge, voluntarily given, to occupy the island for no purpose save that of pacification. By dint of laying stress on all the real good that was accomplished — and of course there was a great deal of it — and keeping silence in regard to all the harm done, Mr. Bangs succeeds in proving that a beneficent despotism is the ideal government for practical results: a conclusion sufficiently obvious before, but one that sounds a little curious when elevated, as in this case, into an American ideal by an American. Perhaps it is best to remember that the author is, after all, a humorist. Cuba is to-day, if official reports are to be trusted, in a rather bad way through the cupidity of certain American interests. In the face of that sorry truth, it does not become any American to flaunt the national ensign in the face of the world as a complete reply to the strictures of idealists. "Plain duty," *pace* Mr. Bangs, has been made a little less obvious by his writing here, and his attitude is to be regretted accordingly.

Books of optimistic wisdom.

Two little books by Mr. Hamilton Wright Mabie, "Works and Days" (Dodd, Mead & Co.) and "Parables of Life" (The Outlook Co.), come to us with the gracefully phrased wisdom of a genial man of letters. The first is a collection of brief essays on every-day subjects, with which readers of "The Outlook" are familiar. Their fine note of serenity and cheerfulness will make the volume companionable for those to whom the messages are not new, as well as to others. It is a book to be picked up at a chance moment, almost no contribution going beyond the length of half-a-dozen pages.—The volume entitled "Parables of Life" is more decidedly literary in method and manner, and there is in it more suggestion of artificiality. The parables are managed with the felicity and grace that we very properly expect of Mr. Mabie, but they seem somehow a little cloying to the taste. Perhaps it is because we are now rather unwilling to bother with anything but actualities themselves, and the thin disguise of a parable seems a useless sort of prettiness. There are eleven of these essays in all, covering various phases of life from childhood to old age. They have a pleasant savor of good-sense and wisdom, and if they sometimes incline to preaching over-much, the preaching is good and wholesome. The volume, a product of the De Vinne press, is a delight to the eye, with its wide margins and elegantly simple binding in brown cloth and paper.

Bronze founders of Nuremberg.

Nuremberg, "Albert Durer's and Hans Sachs' City," was also from 1450 to 1549 the city of the Vischers, — a family of bronze founders, who, in interpreting the teaching of other and greater artists of other lands, impressed upon their work an original power and individuality of their own. They were then, and are still, called "craftsmen." Were they living now, they would perhaps give the work of the foundry into the hands of others, devote their time and attention to the work of modelling and designing, and be known as sculptors. In the history of German art, their work represents the transition from the Gothic to the Renaissance style. The members of this renowned family were Hermann Vischer, his son Peter, and Peter's sons — Hermann, Peter, and Hans. Peter Vischer the elder lends his name as a title to a volume of the "Great Craftsmen Series" (Macmillan); but the

book pays due regard to the other workers in the Nuremberg foundry, accredits Peter the younger with a higher place in the craft, and finds his statue of King Arthur, in the tomb of Maximilian at Insbruck, worthy of comparison with the supreme triumph of Renaissance sculpture, Donatello's St. George. To emphasize the value of this book as a contribution to the series of "Great Craftsmen," it needs but to add that the author, Mr. Cecil Headlam, has written "The Story of Nuremberg," and that he does not disappoint us when he turns his attention to some of Nuremberg's famous sons.

Russian and French folk-tales about Napoleon I.

Two interesting folk-tales relating to Napoleon I., translated into colloquial English and furnished with a discriminating Introduction by Mr. George Kennan, are published together in a volume by The Outlook Co. The first tale, entitled "Napoleondor," is a Russian story, edited or put into literary form by Alexander Amphiteatrof of St. Petersburg, and published in December, 1901, in the St. Petersburg "Gazette." The other tale was written by Honoré de Balzac, and is supposed to be the story of Napoleon told by one of his old soldiers to a group of French peasants. Doubtless the unprejudiced reader will be disposed to agree with Mr. Kennan, that the Russian story is decidedly the better of the two. To quote from the Introduction, "The French peasant regards Napoleon merely as a great leader and conqueror, created to be the father of soldiers, and aided, if not directly sent, by God, to show forth the power and glory of France. The Russian peasant, more thoughtful by nature as well as less excitable and combative in temperament, admits that Napoleon was sent on earth by God, but connects him with one of the deep problems of life by using him to show the divine nature of sympathy and pity, and the cruelty, immorality, and unreasonableness of aggressive war." But to those familiar with the beginning of the Book of Job and with the prologue to Goethe's "Faust," the apology for the seeming irreverence of the Russian story appears hardly necessary. The reading of these stories will in any case prove a pleasant diversion, and their comparison a profitable task.

Saunterings in Hertfordshire.

Mr. Herbert W. Tompkins prefers "Sainte Terrer"—the "holy-lander" or pious pilgrim — to *sans terre* — homeless or without house — as the proper origin of the verb "to saunter." He declares that true sauntering is an art that may be cultivated, and he finds the highways and byways in Hertfordshire admirable for its cultivation. Mr. Tompkins observes everything as he lightly passes along, — the characteristics of village architecture, little details in the churches that would escape the attention of most wayfarers, curious epitaphs in the churchyards or inscriptions on stone buildings, the tumuli of primitive man, barrows of Danish origin, relics of the Roman occupation, and the botany and natural history of each locality, — and he writes of all of them in such manner that his reader sees them too, and takes also a keen delight in the seeing. He knows, besides, a long list of names of English worthies who were either born in Hertfordshire or at one time lived there, and the reader shares his interest as he passes through a village of which any of them were native or with which they were in any manner associated. The book is charmingly illustrated by Mr. Frederic Gregg, who well knows the artistic and illustrative value of a line. Thus Hertfordshire furnishes materials for a valuable contribution to the charming "Highways and Byways Series" (Macmillan).

Daily life in Spain and Portugal.

The recent war between Spain and the United States left no such animosities behind it in either country as that the American globe-trotter might not find a hearty welcome in Spain, or desire to make up what might be deficient in his knowledge of the Iberian Peninsula. A book on Spain is therefore timely. To the series of "Our European Neighbors" (Putnam), Louis Higgin is enabled, by a residence of many years in Spain, to contribute a very readable and informing book on "Spanish Life in Town and Country." We are prevented from assuming the work to be written by a man, by the incidental mention of something that happened in the author's girlhood. It is, however, written in an exceedingly pleasing style, and no phase of Spanish life is overlooked or neglected. Portugal, like and yet in many respects unlike Spain as it is, is deemed not important enough to warrant a separate volume, and two chapters on Portuguese life — "Land and People" and "Portuguese Institutions" — are added by Mr. Eugene E. Street, that the book may present a complete view of the Iberian Peninsula. It is to be heartily commended for the enlargement of popular ideas on the subject of Spain and Portugal.

Brief sketches of rural pleasures.

Half a dozen slender chapters on the pleasures of trout-fishing, one on wild-duck shooting, three on other rural themes, and a translation of one of Erckmann-Chatrian's shorter stories, make up the Rev. James B. Kenyon's second volume of prose sketches, which he has named "Remembered Days" (Eaton & Mains). The little poem that precedes these chapters forms not the least pleasing feature of the book, whose subsequent pages show a somewhat florid style clothing an amount of matter that is not, and doubtless was not meant to be, stupendous. But a quiet humor, an observant eye, a poetic fancy, and a pure delight in country life, are the author's precious possessions, and his book has something of the breezy freshness of the scenes that inspired it. The most quaintly-amusing character in the volume is Uncle John, who was so tender-hearted toward all creation, vegetable as well as animal, that it hurt

his feelings to weed his garden; and who fertilized his fruit trees with scraps of old iron, as a needful tonic. A brief extract in conclusion: "He who is content with simple joys and whose heart is perpetually fed with the dews of the morning gives no hostage to evil days."

BRIEFER MENTION.

Most text books of elementary English claim to be practical, but few of them really justify the claim. One of the few is "A Text-Book of Applied English Grammar" (Macmillan), by Dr. Edwin Herbert Lewis, whose previously-published school books in English have met with deserved favor. Here is a book that is practical in the best and fullest sense, and is calculated to make the subject really interesting (given a good teacher) to juvenile minds. There are great numbers of exercises, some of them happily based upon well-known pictures, and all skilfully devised to develop the immature reasoning powers of children. This book seems to us one of the best for its purpose that have ever been produced.

The George H. Ellis Co., Boston, publish a pamphlet entitled "Secretary Root's Record," or "Marked Severities in the Philippine Warfare." It is a careful analysis, by two distinguished lawyers, Messrs. Moorfield Storey and Julian Codman, of the utterances of the Secretary of War concerning the crimes committed by American soldiers in the Philippine Islands. Every statement made is supported by convincing evidence, and the record as a whole convicts Mr. Root of frequent misrepresentations, suppressions of the truth, and deliberate attempts to gloss over the use of torture in extracting confessions, and other atrocious practices. It is difficult to see how any effective reply can be made to this scathing denunciation.

In preparing his "Handbook of Best Readings" (Scribner), Professor S. H. Clark of the University of Chicago has contrived to run the gamut, from work suited to the commonest uses of the professional elocutionist up to the accepted classics of the language in both prose and verse. Coming from such a source, there should have been some practical acceptance of literary standards and a refusal to recognize sentimentality and mere fudge, and we are sorry to observe the sort of companionship which is here thrust upon the really good literature that makes up a considerable portion of the volume.

It is somewhat daring for anyone after Mr. Stedman to prepare "An Anthology of Victorian Poetry" (Dutton), yet this is what Sir Mountstuart E. Grant Duff has done. He apologizes for it by saying that it presents merely the personal equation of his own likings, which hardly needed to be said. When he goes further, and claims that all other anthologies do the same thing, he ignores the fact that there is such a thing as expert judgment of poetry, and that the best anthology must be the one that most completely keeps the compiler's tastes in the background. We do not particularly care for the personal equation in such a work unless it is the equation of a remarkable personality, as in the case of Emerson's "Parnassus." For the rest, Sir Mountstuart has made up for us a volume of excellent reading, and his taste is usually in the line of good critical opinion. His somewhat *naïve* comments upon the poets might just as well have been omitted.

NOTES.

Shelley's "Sensitive Plant" is published by Mr. John Lane in his pretty series of "Flowers of Parnassus" booklets.

The first number of "The Reader," a new literary magazine to be published in New York, will appear this month.

Corneille's "Le Menteur," edited by Dr. J. B. Segall, is a new French text published by Messrs. Silver, Burdett & Co.

A new edition of Thackeray's two "Sketch Books" comes to us in neat form, with the original illustrations, from the press of the Macmillan Co.

Mr. Robert Grier Cooke, formerly president of The Grafton Press, has gone into the publishing business on his own account at 70 Fifth Avenue, New York.

A new edition (the third) of Mr. Stanton Coit's "The Message of Man: A Book of Ethical Scriptures" is published in attractive pocket form by the Macmillan Co.

The October issue of "The Craftsman," marking the first anniversary of that earnest and worthy exponent of art in its industrial aspects, appears in much enlarged and improved form.

Messrs. Silver, Burdett & Co. publish, for school uses, a selection from "Lord Chesterfield's Letters to his Son," edited, with what slight apparatus is needful, by Mr. Joseph B. Seabury.

"The Book of the Strawberry," by Mr. Edwin Beckett, and "The Book of Climbing Plants," by Mr. S. Arnott, are the latest additions to Mr. John Lane's series of "Handbooks of Practical Gardening."

The Scribners announce the early appearance of "Nova Solyma," the romance in prose and verse unearthed last winter in England by Walter Begley, and believed to have been written anonymously by John Milton.

Messrs. Houghton, Mifflin & Co., reprint in a "handy volume" set of four volumes, the series of "Breakfast Table" books of Oliver Wendell Holmes, to which "Over the Teacups" is appropriately added. It makes a very nice set of books indeed.

Perhaps the most attractive volume in the "Literatures of the World" series of the Messrs. Appleton will be the one devoted to "American Literature." It has been written by Prof. Wm. P. Trent, and embraces the whole period from the first settlement down to recent times.

New volumes of the "Temple Bible" are rapidly following one another. "Kings I. and II." is edited by Dr. J. Robertson, "Chronicles I. and II." by Archdeacon A. Hughes Eames, "The Book of Psalms" by Dr. A. W. Streane, and the "Acts and Pastoral Epistles" by Dr. B. B. Warfield.

A novel idea in reading-books for children is the collection of tales of "Wandering Heroes," retold from old chronicles by Miss Lillian L. Price. Among the subjects are included Joseph, Prince Siddartha, Cyrus the Great, Clovis, and Leif Ericsson. Messrs. Silver, Burdett & Co. publish the little book.

The publishing business hitherto conducted by Mr. Doxey, at the "Sign of the Lark," has passed into the hands of Mr. Godfrey A. S. Wieners of New York. Besides some additions to the well-known series of "Lark Classics," Mr. Wieners has in preparation a

limited edition of the Rubáiyát, printed on handmade paper and on vellum, with decorative borders by Mr. Louis B. Coley.

"The Fascination of London" is the collective title of a series of small volumes published by the Macmillan Co. They are the joint work of the late Walter Besant and Mr. G. E. Mitton, and comprise four numbers, devoted respectively to Chelsea, Westminster, the Strand District, and Hampstead.

Mrs. Sara A. Hubbard's "Catch Words of Cheer," published by Messrs. A. C. McClurg & Co., is in the form of a birthday book or diary, each day of the year having its cheering thought. Stevenson's "Man does not live by bread alone but also by catch words" is the motto of this exceptionally dainty little volume.

Readers of "The Outlook" have learned to have a kindly feeling for the "Spectator" whose weekly observations have long constituted one of the interesting features of that journal. To such, and others, the volume called "Seen by the Spectator," a reprint of selections just published by the Outlook Co., will be welcome.

To their series of "Little Histories of Art" Messrs. A. W. Elson & Co. have added a monograph on "Italian Painting" by Prof. John C. Van Dyke. For those who wish an outline sketch of the subject, in the briefest form possible, nothing better could be found than this little essay. Five photogravure plates of excellent quality supplement the text.

Dr. J. Lesslie Hall's translation, rhythmical and moderately alliterative, of "Judith, Phœnix, and Other Anglo-Saxon Poems" (Silver), continues the good work begun by him when he translated the "Beowulf" several years ago. The other poems are the "Andreas" legend, and the Battles of Malden and Brunanburk. There are brief introductions to the five works, and a few foot notes.

Nothing in American history has had a more profound effect upon the future of the country than the expedition headed by Meriwether Lewis and William Clark, which left St. Louis in 1804, passed up to the Missouri and over the mountains to the headwaters of the Columbia and thence to the Pacific coast, returning overland in 1806. This magnificent conception of President Jefferson has been seized upon by Mrs. Eva Emery Dye, of Oregon, as the backbone of a book to be published within a few weeks by A. C. McClurg & Co., under the title of "The Conquest." The narrative, however, begins with the active life of George Rogers Clark, the explorer's elder brother, during the war with the Indians provoked by Lord Dunmore in 1774 to distract the attention of the rebellious colonists of Virginia, follows him through the fighting with the British and their savage allies in the revolutionary war along the western frontier, and does not end until William Clark's death in September, 1838, after he had been at the head of Indian affairs of the nation for a full generation. This covers the settlement of the United States from the tidewaters of the Old Dominion to the extreme northwestern corner of its boundaries, and enables Mrs. Dye to bring into the scope of her work all the deeds of the nation for a period extending over sixty-seven of its most vital years. As a result the story has the sweep and swing of an epic poem, not all the battling before Troy and the wandering of Ulysses revealing figures more heroic or deeds of equal consequence to humanity.

List of New Books.

[The following list, containing 160 titles, includes books received by The Dial *since its last issue.]*

BIOGRAPHY.

Alexandre Dumas (père): His Life and Works. By Arthur F. Davidson, M.A. Large 8vo, gilt top, uncut, pp. 426. J. B. Lippincott Co. $3.75 *net*.

Henry Wadsworth Longfellow. By Thomas Wentworth Higginson. With photogravure portrait, 16mo, gilt top, pp. 336. "American Men of Letters." Houghton, Mifflin & Co. $1.10 *net*.

With Napoleon at St. Helena: Being the Memoirs of Dr. John Stokoe, Naval Surgeon. Trans. from the French of Paul Frémeaux by Edith S. Stokoe. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 258. John Lane. $1.50 *net*.

Sir Joshua Reynolds: His Life and Art. By Lord Ronald Sutherland Gower, F.S.A. Illus. in photogravure, etc., 8vo, gilt top, pp. 144. "British Artists." Macmillan Co. $3.

Thoreau, his Home, Friends, and Books. By Annie Russell Marble. Illus. in photogravure, 8vo, gilt top, uncut, pp. 343. T. Y. Crowell & Co. $2. *net*.

Jean Francois Millet: His Life and Letters. By Julia Cartwright (Mrs. Henry Ady). Illus. in photogravure, large 8vo, gilt top, uncut, pp. 396. Macmillan Co. $3.50 *net*.

John Ruskin. By Frederic Harrison. 12mo, gilt top, uncut, pp. 216. "English Men of Letters." Macmillan Co. 75 cts. *net*.

Dante and his Time. By Karl Federn; with Introduction by A. J. Butler. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 306. McClure, Phillips & Co. $2. *net*.

The Roll-Call of Westminster Abbey. By Mrs. A. Murray Smith (E. T. Bradley). Illus., 12mo, gilt top, uncut, pp. 418. Macmillan Co. $2.50.

J. M. W. Turner, R.A. By Robert Chignell. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 216. "Makers of British Art." Charles Scribner's Sons. $1.25 *net*.

Captain John Brown of Harper's Ferry: A Preliminary Incident to the Great Civil War of America. By John Newton. Illus., 12mo, uncut, pp. 288. A. Wessels Co. $1.25 *net*.

Confessions of a Violinist: Realities and Romance. By Dr. T. Lamb Phipson. 12mo, gilt top, uncut, pp. 234. J. B. Lippincott Co. $1.50 *net*.

Mozart. By Eustace J. Breakspeare. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 300. "Master Musicians." E. P. Dutton & Co. $1.25 *net*.

The Alcotts in Harvard. By Annie M. L. Clark. Illus., 8vo, uncut, pp. 44. Lancaster, Mass.: J. C. L. Clark.

HISTORY.

The Struggle for a Continent. Edited from the Writings of Francis Parkman by Pelham Edgar, Ph.D. Illus., 8vo, gilt top, pp. 542. Little, Brown, & Co. $1.50 *net*.

History of the Louisiana Purchase. By James Q. Howard. 8vo, pp. 170. Chicago: Callaghan & Co.

The History of South Carolina in the Revolution, 1780–1783. By Edward McCrady, LL.D. 8vo, gilt top, uncut, pp. 787. Macmillan Co. $3.50 *net*.

New Amsterdam and its People: Studies, Social and Topographical, of the Town under Dutch and Early English Rule. By J. H. Innes. Illus., 8vo, gilt top, uncut, pp. 365. Charles Scribner's Sons. $2.50 *net*.

Mediæval Europe, from 395 to 1270. By Charles Bémont and G. Monod; trans. by Mary Sloan; with notes and revisions by George Burton Adams. 12mo, pp. 556. Henry Holt & Co. $1.60 *net*.

GENERAL LITERATURE.

Shakespeare and Voltaire. By Thomas R. Lounsbury, L.H.D. 8vo, pp. 463. "Shakespearean Wars." Charles Scribner's Sons. $2. *net*.

Shakespeare's Portrayal of the Moral Life. By Frank Chapman Sharp, Ph.D. 8vo, gilt top, uncut, pp. 232. Charles Scribner's Sons. $1.25 *net*.

Condensed Novels: New Burlesques. By Bret Harte. Second Series; 16mo, pp. 236. Houghton, Mifflin & Co. $1.25.

Borrowed Plumes. By Owen Seaman. 16mo, gilt top, pp. 204. Henry Holt & Co. $1.25.

Under the Trees. By Hamilton Wright Mabie; illus. in photogravure and decorated by C. L. Hinton. 8vo, gilt top, uncut, pp. 165. Dodd, Mead & Co. $2. *net.*

A Christmas Greeting. By Marie Corelli. 8vo, gilt top, uncut, pp. 340. Dodd, Mead & Co. $1.50 *net.*

The Writing of the Short Story. By Lewis Worthington Smith, A.M. 12mo, uncut, pp. 36. D. C. Heath & Co. Paper, 35 cts.

Word-Coinage: Being an Inquiry into Recent Neologisms; also a Brief Study of Literary Style, Slang, and Provincialisms. By Leon Mead. 24mo, pp. 281. "Handy Information Series." T. Y. Crowell & Co. 45 cts. *net.*

NEW EDITIONS OF STANDARD LITERATURE.

Essays of Montaigne. Translated by Charles Cotton. An entirely new edition, formed from a collation of the foreign quotations, a fresh English rendering, and a careful revision of the text throughout. To which are added some Account of the Life of Montaigne, Notes, a Translation of all the Letters known to be extant, and an enlarged Index. Edited by William Carew Hazlitt. In 4 vols., illus. in photogravure, etc., large 8vo, uncut. Charles Scribner's Sons. $12. *net.*

The Breakfast Table Series. By Oliver Wendell Holmes. "Handy Volume" edition; in 4 vols., 18mo, gilt tops. Houghton, Mifflin & Co. $4.

The French Revolution. By Thomas Carlyle. "Edinburgh" edition, on India paper. With portrait, 16mo, gilt top. Charles Scribner's Sons. Limp leather, $1.25 *net.*

The Sensitive Plant. By Percy Bysshe Shelley; illus. by F. L. Griggs. 24mo, gilt top, uncut, pp. 50. "Flowers of Parnassus." John Lane. 50 cts. *net.*

BOOKS OF VERSE.

Captain Craig: A Book of Poems. By Edwin Arlington Robinson. 12mo, gilt top, pp. 171. Houghton, Mifflin & Co. $1. *net.*

Poems. By Mary Olcott. 12mo, gilt top, uncut, pp. 130. John Lane. $1. *net.*

The Great Procession, and Other Verses for and about Children. By Harriet Prescott Spofford. 24mo, uncut, pp. 108. Boston: Richard G. Badger. $1.25.

A Book of Old English Ballads. With an Accompaniment of Decorative Drawings by George Wharton Edwards, and Introduction by Hamilton W. Mabie. New edition; 12mo, uncut, pp. 187. Macmillan Co. $1.25 *net.*

FICTION.

Captain Macklin: His Memoirs. By Richard Harding Davis. Illus., 12mo, gilt top, uncut, pp. 329. Charles Scribner's Sons. $1.50.

The Two Vanrevels. By Booth Tarkington; illus. by Henry Hutt. 12mo, gilt top, pp. 351. McClure, Phillips & Co. $1.50.

No Other Way. By Sir Walter Besant. Illus., 12mo, pp. 318. Dodd, Mead & Co. $1.50.

The White Wolf, and Other Fireside Tales. By A. T. Quiller-Couch (Q). 12mo, gilt top, uncut, pp. 378. Charles Scribner's Sons. $1.50.

Gabriel Tolliver: A Story of Reconstruction. By Joel Chandler Harris. 12mo, uncut, pp. 448. McClure, Phillips & Co. $1.50.

The Sea Lady. By H. G. Wells. Illus., 12mo, pp. 300. D. Appleton & Co. $1.50.

The Heritage: A Story of Defeat and Victory. By Burton Egbert Stevenson. 12mo, pp. 324. Houghton, Mifflin & Co. $1.50.

The Millionairess. By Julian Ralph. Illus., 12mo, uncut, pp. 422. Lothrop Publishing Co. $1.50.

The Manor Farm. By M. E. Francis (Mrs. Francis Blundell). With frontispiece, 12mo, uncut, pp. 376. Longmans, Green, & Co. $1.50.

Richard Gordon. By Alexander Black. Illus., 12mo, gilt top, uncut, pp. 506. Lothrop Publishing Co. $1.50.

Eagle Blood. By James Creelman. Illus., 12mo, gilt top, uncut, pp. 470. Lothrop Publishing Co. $1.50.

The First Christmas. From "Ben-Hur." By Lew Wallace; illus. by William Martin Johnson and from photographs. 8vo, gilt top, uncut, pp. 109. Harper & Brothers. $1.25.

Fuel of Fire. By Ellen Thorneycroft Fowler. Illus., 12mo, pp. 386. Dodd, Mead & Co. $1.50.

The Last Word. By Alice MacGowan. Illus., 12mo, gilt top, uncut, pp. 439. L. C. Page & Co. $1.50.

Franceska. By Molly Elliot Seawell. Illus., 12mo, pp. 466. Bowen-Merrill Co. $1.50.

Lavender and Old Lace. By Myrtle Reed. 12mo, gilt top, uncut, pp. 265. G. P. Putnam's Sons. $1.50 *net.*

The Shadow of the Czar. By John R. Carling. Illus., 12mo, pp. 419. Little, Brown, & Co. $1.50.

The Story of a Scout. By John Finnemore. Illus., 12mo, pp. 333. J. B. Lippincott Co. $1.50.

The Highway of Fate. By Rosa Nouchette Carey. 12mo, pp. 442. J. B. Lippincott Co. $1.50.

Doctor Bryson. By Frank H. Spearman. 12mo, pp. 307. Charles Scribner's Sons. $1.50.

The Romance of an Old Fool. By Roswell Field. 8vo, uncut, pp. 144. Evanston: William S. Lord. $1.25.

The Heart of the Doctor: A Story of the Italian Quarter. By Mabel G. Foster. With frontispiece, 12mo, pp. 235. Houghton, Mifflin & Co. $1.50.

Little Stories of Married Life. By Mary Stewart Cutting. With frontispiece, 12mo, uncut, pp. 260. McClure, Phillips & Co. $1.25.

The Master of Appleby. By Francis Lynde. Illus., 12mo, pp. 581. Bowen-Merrill Co. $1.50.

The Strongest Master. By Helen Choate Prince. 12mo, pp. 344. Houghton, Mifflin & Co. $1.50.

With Force and Arms: A Tale of Love and Witchcraft. By Howard R. Garis. Illus., 12mo, pp. 343. J. S. Ogilvie Pub'g Co. $1.

John Malcolm. By Edward Fuller. Illus., 12mo, pp. 432. Providence, R. I.: Snow & Farnham. $1.50.

The Day of Prosperity: A Vision of the Century to Come. By Paul Devinne. 12mo. G. W. Dillingham Co. $1.50.

Miss Belladonna: A Social Satire. By Caroline Ticknor. New edition, with additional chapters. Illus., 12mo, pp. 284. Little, Brown, & Co. $1.

Uncle Charley. By Zephine Humphrey. 12mo, pp. 226. Houghton, Mifflin & Co. $1.25.

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